

Hello again, I'm Jack Benny. The CBS
Mystery Theater Panel will try to figure
out how I'm able to attend the 24th Friends
of Old-time Radio Convention October 21-24, 99
Holiday Inn North, Newark, NJ
Where there's a will (Jordan) there's a way.



--REVISED--

The New, Revised Ultimate History of
Network Radio Programming and
Guide to All Circulating Shows

written by Jay Hickerson, October, 1999
Editor of Hello Again

- # 520-page reference book listing over 6000 network, regional, local and syndicated radio programs. (Soft cover and spiral bound). This information was first presented in this combined format in 1992 with separate publications issued in 1986.
- # Traces each program by giving broadcast dates, sponsors, network and air time. Often a brief description with one or two cast members is given. The main purpose, however, is to trace each program by showing when it was on the air.
- # Includes theme music titles if known. Most complete source available.
- # Lists ALL shows available to collectors. Exact dates and sources are mentioned in most cases.

<p><u>INCLUDES ALL INFORMATION TO</u> <u>DATE. INCLUDES FIRST,</u> <u>SECOND AND THIRD SUPPLEMENTS</u></p>
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Cost: \$58 plus \$4 postage and handling

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October 3, 1999

SPECIAL GUESTS

STEVE AMES – Entertainer, singer
(Broadway, Hollywood, Big Band music)

ARTHUR ANDERSON – *Hotel For Pets*,
Let's Pretend

GEORGE ANSBRO – (Announcer) ABC

DICK BEALS – *The Lone Ranger*;
Gunsmoke; “Speedy” Alka-Seltzer

JACKSON BECK – (Announcer)
Superman; *Mark Trail*; *Cisco Kid*

JOAN BENNY – Daughter of Jack Benny
and Mary Livingstone

PHIL BRITO – (Singer) with *Al Donahue*;
Paula Stone

DAVID BROWN – (Writer) Eddie Canter
(Producer; Executive producer) *The Sting*;
Jaws

CATHERINE BYERS – CBS Radio
Mystery Theater

JESS CAIN – on WHDH, Boston; *Marge and*
Jeff on TV

MILDRED CLINTON – CBS Radio
Mystery Theater; *Cavalcade of America*

ANN DEMARCO – (Singer) with DeMarco
Sisters on Fred Allen

MARY DIVENY – TV, Broadway, Movies,
Radio

MARGARET DRAPER – *A Brighter Day*

BOB DRYDEN – CBS Radio *Mystery*
Theater; *ILAM*, *Big Town*

PAUL EVANS – (Singer, composer) “Seven
Little Girls Sitting in the Back Seat”

HARRY FLEETWOOD – *Music Through*
the Night (WNBC)

EARL GEORGE – *Captain Midnight*, *Ma*
Perkins, *Doc Savage*

TONI GILLMAN – *Life Begins*; *Young*
Widder Brown

GORDON GOULD – CBS Radio *Mystery*
Theater

MARTHA GREENHOUSE – CBS Radio
Mystery Theater

RICHARD HERD – *Theater 5*, (Television)
V; *Seinfeld*; T J Hooker

RUSSELL HORTON – CBS Radio
Mystery Theater

PAT HOSLEY – *A Brighter Day*

WILL HUTCHINS – (TV) *Blondie*;
Sugarfoot

WILL JORDAN – (Impersonator) Jack
Benny, Ed Sullivan

HAL KANTER – (Comedy Writer) *Jack*
Oakie; *Beulah*; *Bob Hope*

TERI KEANE – CBS Radio *Mystery Theater*;
Big Sister

RUTH LAST – *Let's Pretend*, *Quiet Please*

PEG LYNCH – *Ethel and Albert*

GIL MACK – CBS Radio *Mystery Theater*;
Chick Carter

JAY MEREDITH – *The Brighter Day*

CORINNE ORR – CBS Radio *Mystery*
Theater

BILL OWEN – (Announcer for Mutual)

ADELE RONSON – *Buck Rogers*, *John's*
Other Wife

MARY SMALL – Singer; on various show in
the thirties and forties; was Miss Bob-O

LARRY STEVENS – (Singer) *Jack Benny*

BEVERLY WASHBURN – *Jack Benny*,
(Television) *Star Trek*; New Loretta Young
Show

ROBERT WHITE – (Singer) *Fred Allen*;
Hour of Charm; *Coast to Coast on a Bus*

JANET CANTOR GARI – Eddie Cantor's
Daughter

BRIAN GARI – Eddie Cantor's grandson

MARLA CANTOR – Daughter of Charlie
Cantor

SCHEDULE - 1999

All programs in the Lenox/Tiffany Rooms; All re-creations in the Dresden/Lenox/Tiffany Rooms

Readings, meetings in the Ascot Room

Dealers in Conference and Waterford

Wednesday Night and Thursday Morning

The sound equipment and the stage will be set up. Dealers will set up.

Thursday

Dealers will be open at 10 am.

- | | |
|--------------|---|
| 4:45 - 5:30 | Batman on radio (Tom Powers) |
| 5:30 - 8:00 | Cocktails and Dinner; raffle |
| 8:00 - 9:00 | A visit with relatives and friends of Eddie Cantor with Brian Gari, Janet Cantor Gari, David Brown, Joe Franklin, Seth Winner (Hosted by Derek Tague) |
| 9:15 - 10:00 | Original re-creation by Arlene Osborne (The Shadow; with Richard Herd, John Hart and others; directed by Arthur Anderson) |

Friday Morning and Afternoon

- | | |
|---------------|--|
| 9:00 - 9:45 | People who play Old-time Radio (Bill Eberle and guests including Chuck Schaden, Max Schmid, Gary Yoggy) |
| 10:15 - 11:15 | Arthur Anderson and George Ansbro present 2 programs with Ed Clute; special appearance by Dick Beals |
| 11:45 - 12:30 | New-Time Radio; The Future of Audio Drama; Steve Lewis with several special guests including Sue Zizza - Executive Director of the Midwest Radio Theatre Workshop
Brain Smith - Producer/Writer/Director of the Sci-Fi Channel's "Seeing Ear Theater"
George Zarr - Writer/Director/Director/Sound Effects Artist
Thomas Fuller - Writer/Actor for the Atlanta Radio Theater Company
Richard Fish - President of LodesTone Media |
| 1:00 - 1:45 | A Visit with Will Rogers with Will Hutchins as Will Rogers |
| 2:15 - 3:00 | Fred Allen Panel: A visit Down Allen's Alley (Dave Zwengler and guests including Robert White and Hal Kanter) |
| 3:30 - 4:30 | Jordan Young's comedy writers. Guest is Hal Kanter |
| 4:45 - 5:30 | (Re-creation) The Lone Ranger with John Hart (Directed by Anthony Tollin) |

Friday Evening

- | | |
|--------------|--|
| 5:30 - 7:45 | Cocktails and Dinner, raffle |
| 8:00 - 8:45 | (Re-creation) Box 13 (Directed by Don Ramlow and Jack French) |
| 9:15 - 10:00 | (Re-creation) My Client Curley with Dick Beals and Will Hutchins (Directed by Arthur Anderson) |

Saturday Morning and Afternoon

- 9:00 – 3:30 Dealers
9:00 – 9:45 Doctors on Radio (Gary Yoggy)
9:00 – 9:45 Intro to Acting on Radio (Midwest Radio Theater) Sutton Room
10:00 – 11:15 Intermediate/Advanced Radio Acting (MRT) Sutton Room
10:15 - 11:00 OTR's 4-footed friends (Jack French)
11:30 – 12:15 (Re-creation) Gotham Radio Players present **The Witch's Tale**
"The Tenant;" produced and directed by Steve Lewis and Max Schmid

12:30 – 1:30 Beverly Washburn talks about Jack Benny and others; (Hosted by Mitch Weisberg)
1:00 – 1:45 Intro to Acting on Radio (Midwest Radio Theater) Sutton Room
1:45 – 3:00 (Panel) CBS Radio Mystery Theater with following guests; Gordon Gould, Catherine Byers, Corinne Orr, Jackson Beck, Russell Horton, Bob Dryden, Mildred Clinton, Martha Greenhouse, Gil Mack, Teri Keane
2:00 – 3:15 Intermediate/Advanced Radio Acting (MRT) Sutton Room
3:15 - 4:45 Singers Panel, Part 3 (Stu Weiss and Michael Henry) with following guests; Larry Stevens, Paul Evans, Ann DeMarco, Phil Brito, Mary Small, Robert White, Steve Ames
5:00 – 5:30 Re-creation: A Brighter Day with Pat Hosley, Jay Meredith, Margaret Draper; directed by Bill Nadel

Saturday Evening

- 5:30 – 8:00 Cocktails and Dinner, raffle, awards
8:00 – 8:45 Re-creation of Ethel and Albert with Peg Lynch and Jess Cain
9:00 - 10:00 (Re-creation) Jack Benny (Directed by Gary Yoggy) Guests include Will Jordan, Larry Stevens, Mary Diveny, George Ansbro, Joan Benny, Richard Herd, Beverly Washburn

Sunday Morning

8:00 – 11:00 am This will be a buffet breakfast; Informal panel will tentatively consist of Richard Herd, Toni Gillman, John Hart, Dick Beals. Panel will be 9:30 – 10:30.

OTHER INFORMATION

Ascot Room will be available much of the time from Thursday through Saturday night. It should be used for interviews, meetings and readings.

Sutton Room will be used by the Midwest Radio Theater on Saturday. It can be used for readings, interviews on Thursday and Friday.

1. No smoking in convention area and any other place on main floor. This means NO SMOKING in halls and near registration area.

2. Do not interview in hallways and please do not congest the registration area. Interviews are to be held in the Ascot room mentioned above.

3. Interviews and autographs are NOT to be gotten in the workshop rooms after the workshops. Use Ascot Room. We must get ready for the next workshop.

4. A cash sandwich bar will be open for lunch on Thursday, Friday and Saturday in convention area. Complimentary coffee, bagels and muffins will be available Friday and Saturday mornings.

5. All audio and video tapes of the convention can be ordered from AVPRO, Box 1392, Lake Elsinore, CA 92531; 1-888-331-8776; FAX 909-244-0022; Email <avpro@cosmoaccess.net>

COMMITTEE AND WORKSHOP LEADERS

GENERAL CHAIRMAN:

PROGRAM AND RE-CREATION DIRECTORS: Jay Hickerson
Don Ramlow, Arthur Anderson,
Anthony Tollin, Gary Yoggy, Bill Nadel, Peg Lynch, Max Schmid and Steve Lewis

MUSIC COORDINATOR

PUBLICITY:

CONVENTION GUEST COORDINATORS

RIDE COORDINATOR

SOUND ENGINEER

SOUND EFFECTS

Lewis, Bill Nadel

Jay Hickerson

Don Ramlow, Arthur Anderson,

Anthony Tollin, Gary Yoggy, Bill Nadel, Peg Lynch, Max Schmid and Steve Lewis

Ed Clute

Sean Dougherty

Jeff and Walt Muller

Bill Nadel

Bill Siudmak

Bart Curtis, Anthony Tollin, Steve

ALL OTHERS:

Tom Powers

Bob Burchett

Jack French

Derek Tague

Gordon Payton

Arlene Osborne

Michael Henry

Fred Shay

Lee Munsick

Bill Eberle

Dave Zwengler

Stu Weiss

Dave Siegel

Suzanne Siegel

Arthur Anderson

Mary Ramlow

Arlene Sabba

Mitchell and Eva Weisberg

Jordan Young

Jay Wild

George Ansbro

Joe Senter

Martin Grams, Jr.

FUTURE CONVENTION DATES:

2000: October 19 – 22...2001: October 18 – 21...2002

REMINISCING

Old-time radio buffs have been honoring the radio stars of yesteryear annually since 1971, when our first old-time radio convention was held. The popularity of the conventions has grown steadily over the past 20 years. The first convention hosted 4 special guests. This year we are honoring over 50 actors, actresses, writers, producers, directors and technicians from the East and West Coasts who made the age of radio a truly golden era. What better way to pay tribute to all our guests than to meet them in person at this, our 20th annual convention of the **FRIENDS OF OLD-TIME RADIO**, and express the enjoyment their performances brought and still bring to us.

The **FRIENDS OF OLD-TIME RADIO, Inc.** is a group of fans and collectors who meet once a year for this non-profit convention. All monies collected are used for hotel, transportation and other convention costs.

The **Allen Rockford Award** was established in 1979 following the death of Allen Rockford at the age of 35 on March 29. Allen was coeditor with Don Richardson of **Nostalgia Radio News**, an excellent monthly OTR publication. The publication started when Allen started his coverage of stations in central New York and Canada carrying Old-time radio. This led to **Nostalgia Radio News**. Allen was active in putting early radio on central New York stations and carried his own show called **Sounds of Yesterday** for several years on WRVO-FM in Oswego. He was an announcer and newscaster for WONO in Syracuse for many years. With Don Richardson, Allen also ran Double-R-Radio, a business specializing in tapes and recordings of old-time radio shows. Allen was an authority on early radio and constantly helped anyone who needed it.

RECIPIENTS ALLEN ROCKFORD AWARD

1979	Ken Piletic	1987	SPERDVAC	1997	Ed Clute
1980	Charles Ingersoll	1988	Barbara Watkins		Michael Sprague
	John Dunning		Barry Hill	1998	Chuck Schaden
1981	Charles Stumpf	1989	Bob Burchett		
1982	Roger Hill		Terry Salomonson		
1983	Ray Stanich	1990	Don Aston		
1984	Jim Snyder		Dave Warren		
	Bob Burnham	1991	Tom Monroe		
1985	Dick Osgood		Anthony Tollin		
1986	Frank Bresee	1992	Max Schmid		
1993	Jack French		Gary Yoggy		
	Larry & John Gassman	1994	Bill Bragg		
1995	Joe Webb		David Siegel		
	Art Schreiber	1996	Bill Nadel		
	Bobb Lynes		Don Ramlow		

FLORENCE WILLIAMS AWARD

1979	Raymond E. Johnson	1985	Ken Ross	1995	Earl George
	Rosa Rio		Terry Ross		Bob Hastings
1980	Bob Prescott Jr.		Mrs. Brace Beemer	1996	Fred Foy
	Pete Prescott		Jay Hickerson		Abby Lewis
1981	Mike Warren	1986	Max Schmid		Sybil Trent
1982	(None)	1987	Sidney Slon	1997	Rosemary Rice
1983	Arthur Anderson		Anthony Tollin		Bob Mott
	Fran Striker Jr.	1988	Bob Steele, Ezra Stone	1998	Dick Beals
1984	Don Richardson	1989	Florence Williams		Ted Reid
	Jackson Beck		Dwight Weist		
1990	Margot Stevenson		Joe Franklin		
	George Ansbro	1991	Fran Carlon		
1992	Ken Roberts		Ray Erlenborn		
	Peg Lynch		Barney Beck		
1993	Lon Clark	1994	Bob Dryden		
	Adele Ronson		Arthur Tracy		

DONATIONS

Frank Nelson Scholarship Fund	Society for Singers
Veteran's Bedside Network	Stephanie Joyce Kahn Foundation
Actor's Fund	Thousand Oaks Library
Episcopal Actor's Guild	Billy Rose Collection, N Y Public Library
OTR Defense Fund	Kate Smith Foundation
Heller Memorial Foundation of AFTRA	Broadcast Pioneers Library
WBAI	Old-time Radio Digest (Internet)
Yesterday USA	Americana on the Air

CONVENTION HIGHLIGHTS

1998

The Friends of Old-time Radio held its 23rd Annual Convention from October 22 – 24, 1998 at the Holiday Inn – North, Newark, New Jersey. Celebrities who received awards were: **Ethel Blume, Frances Chaney, Jill Corey, Shirley Eggleston, Florence Freeman, Toni Gillman, Carmel Quinn, Larry Stevens.** Other celebrities present were **Mason Adams, Arthur Anderson, George Ansbro, Dick Beals, Jackson Beck, Warren Bryan, Mary Diveny, Dick Dudley, Ray Erlenborn, Harry Fleetwood, Earl George, Bob Hastings, Pat Hosley, Will Hutchins, Ron Lackmann, Ruth Last, Abby Lewis, Peg Lynch, Bob Mott, Bill Murtough, Bill Owen, Elliott Reid, Clive Rice, Ken Roberts, Adele Ronson, Marlin Swing.** The guests socialized with fans, participated in panels and workshops and re-created 7 radio shows.

The convention began Wednesday evening with complimentary wine and cheese for the overnight guests. About 80 people attended. On Thursday, many dealers opened at 9 am. There were three afternoon workshops: **Toni Gillman** presided for an hour relating many experiences; **Derek Tague with Dick Beals, Brian Gari and Arthur Anderson** talked about Radio into Animation; then we saluted **Lee Erwin** at 90. We then had cocktails and dinner. 79 fans attended during the day. 179 fans and guests attended in the evening. **Joel Senter** had his award-winning radio play "Phil Harris and Alice Faye" presented with **Barbara Watkins and Bob Hastings.** It was directed by **Gary Yoggy.** The first of a 5-part Superman serial was presented with, at different times, **George Ansbro, Jackson Beck, Mason Adams and Dick Beals.** This was directed by **Anthony Tollin.** **Arthur Anderson** then directed **Donald Dortmund's** winning play of **Our Miss Brooks** with **Pat Hosley** as **Constance Brooks.**

Friday began at 9:00 with the opening of the dealers room. Sixty-eight dealer tables were active during the convention. 234 people attended dinner with another 153 in the afternoon. Workshops and panels included the following: **Howard Blue** (World War II Radio Drama); **Dave Zwengler** (His Wacky Quiz Show); **Jack French with Toni Gillman** (The Marx Brothers); **Gary Yoggy** (Remember WENN); **George Ansbro, Dick Dudley and Bill Owen** (Announcers Panel); **Anthony Tollin** (Mercury Theater/War of the Worlds); Authors' Panel with many authors including **Bill Jaker** (with **Frank Sulek and Peter Kanze**), **Martin Grams, Jr., David Siegel, Gerald Nachman, Bobb Lynes, Jordan Young, Gary Yoggy.** The **Gotham Radio Players**, directed by **Steve Lewis**, then presented an exciting episode of **The Adventures of Sam Spade.** Then **Superman**, part 2.

On Friday evening, **Arthur Anderson** gave a moving tribute to **Abby Lewis** and **Lon Clark.** We also had 3 re-creations. **Candy Matson with Toni Gillman**, produced and directed by **Donald Ramlow** and **Jack French**; and **Fibber McGee and Molly**, directed by and starring **Arthur Anderson** with **Mary Diveny** who gave a convincing performance of **Molly.** Also **Superman**, Part 3 was presented.

Saturday the panels and workshops included the following: **Jordan Young with Kathy O'Connell** discussed his book, "The Laugh Crafters; Comedy Writing in Radio and TV's Golden Age;" **Jim Widner** (Old-time Radio Resources on the Internet); **Gordon Payton, Bill Nadel and Dave Siegel** (Radio's Finest Horror); **Bob Mott, Ray Erlenborn, Bob Hastings and my wife, Karen** presented a Sound effects Spoof, "Sunbonnet Sal;" **Superman**, Part 4 was performed. This led into a Superman panel hosted by **Anthony Tollin** with **Jackson Beck and Mason Adams;** Our most attended panel was "Singers and Big Bands" with **Carmel Quinn, Jill Corey, Betty Johnson, Larry Stevens and Adam Wade.** One of the highlights was the impromptu singing by all of them. Then **Pepper Youngs's Family** was presented with **Mason Adams, Florence Freeman, Ted Reid, Ron Lackmann and George Ansbro;** directed by **Bill Nadel.**

Saturday's events culminated with cocktails and buffet dinner for 270 people with another 166 coming for the day. After dinner **Peg Lynch and Bob Hastings** were **Ethel and Albert;** **Superman**, part 5 was mostly all sound effects. **Ray Erlenborn and Bob Mott** never worked so hard. We really appreciated their hard work. Finally **Blondie** was presented with **Will Hutchins and Kathy Gill;** directed by **Gary Yoggy.** **Ed Clute** supplied the music for this and other re-creations.

Besides the awards mentioned earlier, the **Allen Rockford Award** was presented to **Chuck Schaden** for his outstanding effort in keeping radio alive, especially in the Chicago area. The **Ray Stanich Award** was given to **John Dunning** for all the excellent writing he has done, especially his book "On the Air." Special **Florence Williams** awards were given to **Dick Beals and Ted Reid** They have attended our convention for several years and have always been willing to help. Donations were given to the **Veteran's Bedside Network, The Stephanie Joyce Kahn Foundation, The Broadcast Pioneers Library, WBAI, The Old-time Radio Digest on the Internet, Yesterday USA, and Heller Memorial Foundation of AFTRA.**

I again want to thank all the guests who were very gracious in granting interviews and giving of their time to be with us.

GUEST STAR BIOGRAPHIES

Joan Benny, daughter of Jack Benny and Mary Livingston, is the co-author of the outstanding biography of her father - Sunday Nights at Seven - the Jack Benny Story (Warner Books, 1990). A writer and lecturer on the history of humor in film, she is the mother of four and resides in both New York City and Beverly Hills. We are both pleased and proud to have her with us this year to portray her mother in our Jack Benny Show re-creation.

Phil Brito, a singer of the big band era has been featured with Al Donahue's orchestra, Jan Savitt's orchestra and his own orchestra. Among his million-selling records are "Mama", "Come Back to Sorrento," "Besame Mucho - You Belong to My Heart," "The Shrine of St. Cecilia," "It's Been a Long, Long Time," "Just Say I Love Her" and "Five Minutes More." His motion picture credits include Sweetheart of Sigma Chi, The Music Man, Square Dance, Katy and Manhattan Folk Song. He has appeared at leading hotels, theaters, concert halls, and night clubs throughout the world.

Mildred Clinton - this multi-talented actress is an expert at dialects and speaks five languages. Her radio credits include Eternal Light, Vanity Fair, Faces of Love and many brilliant performances on the CBS Radio Mystery Theater. She has also appeared on most of the best television soaps: Love of Life, As the World Turns, The Doctors, Secret Storm, and Edge of Night. On stage, Ms. Clinton appeared on Broadway with the Lunts in Quadrille and toured with Steve Allen in The Wake. She also has worked with such stars as Lawrence Oliver, Gertrude Lawrence, James Mason, Joseph Cotton, and Paul Muni among others. Her film credits include That Kind of Woman with Sophia Loren and Communion (aka Alice, Sweet Alice) as Mrs. Tredoni for which she won a gold medal at the International Film Festival in the Virgin Islands in 1976.

Ann De Marco, one of the famous De Marco Sisters, who auditioned for Al Goodman, the conductor on the Fred Allen Show, and won a contract for \$750 a week in 1945. The sisters, who had a flair for comedy, remained with Allen's show until he left radio four years later. Originally a trio, the De Marcos came to New York for jobs in 1937, first appearing on the air with Mary Small and Her Juveniles on Show Boat. They also appeared as guests with Kate Smith, Paul Whiteman, Perry Como, Eddie Fisher and on TV with Ed Sullivan. A major theater and hotel act, they broke up in 1957 while in Las Vegas.

Gordon Gould has acted in a dozen plays on Broadway, including "The Merchant of Venice" (with Dustin Hoffman as Shylock), the original New York company of "Amadeus," and "Strider," plus many more plays Off-Broadway and in regional theaters across the country. Less visibly, he has been the voice of countless radio and TV commercials, played in some 60 episodes of the CBS Radio Mystery Theatre, and has recorded nearly 500 Talking Books for the Blind for the Library of Congress. As a narrator, he did the "Treasure Hunters" series on the Discovery Channel and many National Geographic Explorer films.

Born in Chicago, Gould made his stage debut in London while an undergraduate at Cambridge University, which he attended following Yale. Then he joined the celebrated APA-Phoenix Repertory Company, which toured North America for six years with such plays as "You Can't Take It With You," "Right You Are," "Pantagelzeiz," "The Wild Duck," "The School for Scandal," "Exit the King," and "The Show-Off" (with Helen Hayes), all of which eventually landed on Broadway.

Richard Herd is well known to television viewers as Wilhelm, George's boss on Seinfeld for which he received a SCREEN ACTORS GUILD AWARD for Best Comedy Ensemble. He also portrayed John, the Supreme Commander on the Mini-Series V, Admiral William Noyce on Sequester, Ethan Calloway on Pacific Blue and was a series regular on T.J. Hooker as Captain Dennis Sheridan. He has guest starred on: A Gift of Love with Andy Griffith, Fall From Grace (the Jim and Tammy Bakker story), Ike, The War Years with Robert Duval, Favorite Son with Robert Loggia, A Case For Life with Heather Locklear, Journey of the Heart with Cybil Shepherd and I Married a Monster. His films include: The China Syndrome, All the President's Men, F.L.S.T., The Onion Field, and Midnight In the Garden of Good and Evil directed by Clint Eastwood, and upcoming...Johnny B. Good, Final Act, and A Fare To Remember. Theatrical credits include the New York Productions of Electra and Harlequinade. His one man show Cecil B. De Mille Presents...premiered in Denver. His voice will be heard in the upcoming Dreamworks animated feature Joseph as Joseph's father Jacob.

Russell Horton's career spans radio, television, films and the legitimate theater. In addition to appearances on NPR's acclaimed Earplay series, Horton was featured in some 222 productions of the CBS Radio Mystery Theater between 8/20/74 and 12/7/82. His film appearances include Annie Hall and Manhattan (both with Woody Allen), Starting Over, A Tiger Walks and the Misadventures of Merlin Jones (for Walt Disney). His extensive television credits include The Twilight Zone, Route 66, Petticoat Junction (as a continuing character), My Three Sons, Mr. Novak, Voyage to the Bottom of the Sea, Love, Sidney, and The Doctors. Broadway roles include What Did We Do Wrong?, How's the World Treating You?, Sheep on the Runway and as an understudy for Derek Jacobi in The Suicide. He also appeared in the Lincoln Center Repertory Theatre productions of Galileo and Antigone.

Corinne Orr, born in Montreal, Canada began her career at age 14, when she appeared in CBS dramas, a daily children's TV show Chez Helen, and Shakespeare Productions.

In New York she dubbed foreign films into English and, since she is a multi-voiced talent, she is in demand in the cartoon world. Her most famous series in the cult favorite Speed Racer. She played Trixie, Sprittle and all the females.

These were followed by Marine Boy (M.B., Neptina & Cli-Cli), Star Blazers (Nova), Galaxy Rangers (witch), Princess Gwenevere & the Jewel Riders (Queen Kale) and over 200 others. Presently she's on the Disney series Peanut Butter & Jelly as the voices of Wanda Raccoon & Shirley Duck.

In commercials she's known for hundreds of voice-overs for major advertising agencies - her most famous voice being - Snuggle the Bear - for Snuggle Fabric Softener.

Mary Small - When she was introduced in the late forties by Rudy Vallee, then the Johnny Carson of radio, eight-year-old Mary Small took the radio world by storm. Appearing on Vallee's program two weeks consecutively, the only "repeat" appearance since Bing Crosby's, Mary was awarded a five-across-the-board program on NBC and her Network show blossomed into an additional program each Sunday from coast to coast where Mary was known as Little Miss Bab-O, singing hostess for five years to many of the top stars in all media at the time.

Mary's theater appearances in the pre-television days include all of the theater "presentation" houses in the United States, including New York's Paramount Theater at the time Frank Sinatra had just left the Tommy Dorsey band to go out on his own. During this time, the little girl shared radio time on the CBS Network with Mr. Sinatra, five nights a week.

Among the supper clubs in the country, Mary Small has headlined the legendary Chez Paree in Chicago, New York's famous Copacabana, Las Vegas' Flamingo.

In recent years Mary has included her mastery of the piano in a much-heralded "lounge" personality presentation, beginning at New York's Omni Falstaff Room, where she continued for one year. The legitimate theater is another of Mary's successful challenges, having starred in Stephen Sondheim's Follies in the National Company, which won her the New Jersey Drama Critic's Award.

Mary's latest Broadway appearance was her co-starring role with James Coco in Neil Simon's Little Me, at the Eugene O'Neill Theater.

At 18 Hal Kanter first came to Hollywood to work as the ghost writer for a comic strip for the princely sum of \$10 and now at a very young 81, he has just penned his memoirs, So Far, So Funny: My Life in Show Business (McFarland).

The Emmy Award winning Kanter's career spans vaudeville, radio, the Golden Age of Television, screenplays and more than 30 Academy Awards telecasts. Along the way, Kanter has worked with such luminaries as Tennessee Williams, Frank Capra, Jimmy Stewart, Bob Hope, Bing Crosby, Milton Berle, Amos 'n' Andy, Danny Kaye, Lucille Ball, Jack Paar and Martin & Lewis, to only name a few. In addition, Kanter wrote and directed Elvis Presley's first starring movie Loving You and created the ground breaking television series Julia.

Jay Meredith began her radio career in 1938 with the kid series, My T Fine Circus, playing ingenue Jean and did the signature voice for \$50 a week. After that, she appeared on almost all of the Air Features shows, going in and out according to the plots with the exception of Our Gal Sunday.

For 19 years she played the little southern maid, Anna on Our Gal Sunday. She and the handyman Fred, played by Louie Nye (the comedian) were sweet on each other and were used for exposition. Many a now famous movie star walked through the hallowed halls of Black Swan Hall. Her other credits include Terry and the Pirates, Nick Carter, Mr. Keene, Mary Marlin, Young Dr. Malone, Tennessee Jed, This Life is Mine and The Brighter Day where she was Althea.

In 1957 her family left New York for Wisconsin. Eventually she was hired by Wisconsin Public Radio in Madison with studios on the University campus. She produced a variety of shows but the one of which she is most proud was the dramatization of the child's classic, The Secret Garden for radio. It was carried by most of the National Public Radio affiliates and won a national award.

Beverly Washburn - By the age of five, Beverly Washburn was well on her way to stardom. She became a consummate child actress. Top Hollywood agents, producers, and directors were amazed at how the young lady with the beautiful smile and bright blue eyes could begin to cry, right on cue.

By the time she reached her teens, Beverly had appeared on more than 500 TV shows, making her one of Hollywood's busiest actresses. Her career flourished through her teenage years and into adulthood. Watching Beverly on TV's Star Trek as she grew old and died in Captain Kirk's arms or seeing her performance as a sexy, deranged killer in Spider Baby with the legendary Lon Chaney, Jr., has given her "cult status."

Beverly's credits include major roles in some classic motion pictures like Old Yeller and the Oscar-winning Here Comes the Groom with Bing Crosby and Jane Wyman. Beverly played opposite Kirk Douglas in The Juggler which was the first movie filmed in the new state of Israel. In the days of live TV, she acted on the most prestigious dramatic programs like Playhouse 90. But Beverly's career was not limited to television and movies. She has taught acting, performed comedy on stage in Las Vegas with Jack Benny, and her 1962 recording "Everybody Loves Saturday Night" hit the national record charts.

Beverly learned her craft from some of Hollywood's legends. She learned by watching them perform and by performing with them. Beverly's dear friend, Jack Benny, taught her the impeccable timing needed to enhance any acting role, whether it be comedic or dramatic. Oscar Winning actress Loretta Young hand picked Beverly to portray her daughter on The New Loretta Young Show in 1963.

Robert White - Little Bobby White, son of Joseph White, NBC's "Silver-Masked Tenor" of the 1920's, started singing on Coast-to-Coast On a Bus, Easter Sunday in 1943. He sang on Ladies Be Seated with Johnny Olsen in 1946. His first appearance on the Fred Allen Show was St. Patrick's week of 1947. Guest star was Beatrice Lillie. From then until 1949, he sang and acted on Fred's show about 20 times with such guests as Bing Crosby (he played Bing as a 10 year old boy in Spokane). He sang "Ah, Sweet Mystery of Life" with the Gulf Orchestra and spoke in an appearance with his father on CBS's We The People with Dwight Weist in 1948. Margaret O'Brien was on that show as well. He acted on The Helen Hayes Show in 1947 and in many GE commercials for Phil Spitalny's Hour of Charm an all girl orchestra show on CBS. He also sang on The Paul Whiteman Show over WFIL-TV in Philadelphia in 1947. Actually, his first TV show was in 1946 at the Dumont Studios in John Wanamaker's Department Store on 8th street with Irene Wicker, "The Singing Lady." He won on the Arthur Godfrey Talent Scouts Christmas Show on CBS in 1949. He appeared many times with him thereafter, even as late as 1956 when he was a 19 year old college student. Arthur brought him back at that time for a St. Pat's Wednesday night "Friends" show with Burl Ives, just to annoy tenor, Frank Parker, who was on his way to being fired by the red head! He also appeared on Portia Faces Life, The Road of Life, Aunt Jenny's Party, The Right to Happiness, Mr. Keen, Tracer of Lost Persons, Let's Pretend, and Easy Aces. In 1950 he sang on The Frank Sinatra, CBS Radio Show. (He still has the inscribed "To Bobby White from Frank Sinatra" gold Bulova watch.) He also sang many times on The Catholic Hour on WMCA with then Monsignor Fulton J. Sheen. He had his own TV show on WPIX "Shamrock Time" in 1950. Also in 1950, he sang for a season or two on WOR radio, 3 times a week on the Lanny Ross Show.

Catherine Byers, Martha Greenhouse, and Norman Rose all made numerous appearances on the CBS Radio Mystery Theatre: Byers - 34 times between 2/21/75 and 4/9/80; Greenhouse - 31 times between 1/19/74 and 12/4/81; and Rose - 113 times between 1/11/74 and 10/27/82.

Paul Evans: Paul was born in 1938 in New York. He is a country influenced novelty songwriter, whose straight ballad "Roses Are Red" sold over three million copies for Bobby Vinton in 1962. He also wrote hits for the Kalin Twins and Elvis Presley. He started recording for RCA in 1957. His biggest vocal hit was "Seven Little Girls Sitting in the Back Seat" in 1959. Paul wrote the score for the Broadway show "Loot" and the movie "Live Young."

Jess Cain: Jess is with WHDH in Boston. On television he was the costar with Marge Greene on "Marge and Jeff." It was on from 1953 to 1954. It was a domestic comedy, presented five nights a week concerning the day-to-day life of Manhattan newlyweds, Marge and Jeff, starting life together in a big-city apartment.

These biographies were prepared by Gary A. Yoggy with information provided by the guests and the following reference works: John Dunning, Tune in Yesterday; Thomas A. De Long, Radio Stars; and Martin Grams, Jr., The CBS Radio Mystery Theater.

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Teaching Audio Drama

At this year's convention the Midwest Radio Theatre Workshop will be offering a series of acting classes (check your schedules for sessions times and location) which will be taught by George Zarr and Sue Zizza. Zarr is an Audio Actor/Director/Playwrite/Composer whose work has been featured on National Public Radio as well as the SciFi Channel's Seeing Ear Theatre and books on tape series will co-lead this workshop which will feature hands-on performance as well as discussion. Along with being the Executive Director of the Midwest Radio Theatre Workshop Zizza is a sfx foley artist, sound designer and engineer for audio drama, live theatre, books on-tape and the web.

The sessions being offered are Intro To Acting For Radio and Intermediate/Advanced Radio Acting. The Intro class is meant for those just beginning to act in radio plays. Whether you are acting in the recreation of an old radio play or producing a modern work radio is a special medium that requires specific skills in order to capture your audience and keep them listening. Here you'll learn more about creating believable audio characters, how the mood of the piece effects its interpretation, and more. All skills you can apply to any audio performance.

The Intermediate/Advanced Radio Acting is your chance to sit in on a "casting call". You'll get to learn what it takes to be a successful voice actor for commercials, audio drama and more. Learn how to create a demo tape, microphone techniques and how to work along with foley artists (live sound effects) in the studio. These sessions will end with participants acting in a short skit.

Who We Are

The Midwest Radio Theatre Workshop's (MRTW) history spans almost 20 years as the only national organization dedicated to celebrating, teaching and practicing the intricacies of contemporary audio theater. From script writing, casting, directing, acting and sound design to stage management, digital audio production, fund raising, and live sound effects—MRTW offers participants and audiences the complete audio theater experience.

Since 1980, MRTW has produced an annual 5-day, interactive workshop culminating in a live broadcast of new radio plays over community station KOPN-FM in Columbia, Missouri—the heart of the Midwest, and subsequently broadcast nationally over the Public Radio Satellite System. Over the years hundreds of workshop participants have worked along side some of the most talented professionals in the business. Together they have produced and performed more than 75 original plays and sketches for appreciative audiences live in the theater, over the airwaves and now on the Internet.

The workshops are eye opening, educational, intense, and most of all, fun.

Beginnings

MRTW began when a few members of a small midwest radio station (KOPN) wanted to get some of their audio heroes together in the same room. They made some calls and set aside some time — the people they'd hoped would come were available. 1980 saw MRTW's first workshop celebrate the golden age of radio by bringing 85-year-old comic actor Jim "Fibber McGee" Jordan together with members of the Firesign Theater and noted public radio producers. By the end of that first workshop it was realized that MRTW wasn't just celebrating radio-gone-by, but was creating a renaissance of radio drama. Now, 20 years later MRTW is involved in celebrating and perpetuating a living and ongoing art form.

What We Do

In addition to an annual week long workshop and smaller specialized workshops run throughout the year, the Midwest Radio Theatre Workshop serves as an educational and resource organization for audio dramatists world wide.

Instructional Cassettes

MRTW offers a series of six instructional cassettes covering writing, acting, directing, producing, special voices and accents, and integrating music in radio theater. As Frank Beacham wrote in *Radio World*, "Though these tapes focus on the production skills needed to make effective modern radio drama, the subject matter is universal and the knowledge is essential for anyone wanting to produce compelling radio programs or commercials. The tapes include a wealth of hard to find information and advice for beginning and mid-level radio production personnel and aspiring sound artists. The enthusiastic speakers, which include such radio programming and production luminaries as David Ossman, Tom Lopez, Marjorie Van Halteren, Skip Pizzi, Jane Pipik, and Norman Jayo, all emphasize the power and effect of the human voice on the medium of radio." A handbook on audio production and scriptwriting is also available.

Scriptbooks

The lack of traditional radio writing in this country makes it difficult to find new scripts suitable for production and training. MRTW has nurtured writers over the years through its annual workshops, ongoing national script contests, and commissions. Each year a collection of scripts is published and distributed by MRTW.

The Annual Script Contest

A strong, challenging script is always where a good audio theater production begins. Every year MRTW holds a juried script contest for both emerging and established writers. The top dozen or so plays are published, distributed and may be produced at one of MRTW's live events. This is often a writer's first exposure to radio theater and will help them to find new markets for their scripts. Cash prizes are also offered. The deadline for this year's contest is November 15, 1999. Contact MRTW Executive Director Sue Zizza at (516) 483-8321 for more information.

Children's Projects

Kids light up at the chance to write and perform their own material for radio. MRTW frequently works with children and educators, from elementary school through college. MRTW's projects make for wonderful educational and interactive experiences.

Programming

For close to 20 years MRTW has produced original audio dramas live on stage. Our tape repertoire includes dozens of exciting, original, and diverse comedies and dramas both for broadcast and home-cassette markets. One current goal is the continue marketing and distribution of this outstanding resource.

Networking

MRTW regularly acts as an ad-hoc information clearing house for people in the audio theater community. We field scores of questions annually: Where can one find contemporary scripts? Who is producing in their region? Who reviews material?

One of the most important benefits the workshops offer is the opportunity for participants to create new friendships, contacts, and alliances in the business. In 1999 MRTW plans to expand its Internet Web page to include an up-to-date Calendar of Audio Theater Events and a Directory of Audio Drama Producers.

Scholarships and Educational Links

MRTW has continually strived to offer full and partial financial aide to qualified participants with an emphasis on full participation by women and minorities.

We have forged alliances with a number of colleges and universities across the country and plan to continue our pro-active campaign to offer training opportunities to new producers.

The Future - Taking It All Back Home

Many MRTW participants go back to their communities and start their own audio drama groups. Radio theater can be produced and performed quickly, effectively and inexpensively at the local level. A surprising number of participants have gone on to produce nationally and internationally and to establish themselves as independent voices in the radio drama field.

"THANKS FOR THE MEMORIES"

by Lee Munsick - October 1999

I have attended these annual "love-ins" for over twenty years, since the Connecticut days. Initially one of the starry-eyed attendees content to sit, watch and hear; then I got involved in publicity; then took the opportunity to meet some of the special guests as they came to Newark Airport, host them at the dinner table, often to become good friends, staying in touch for years, exchanging holiday greetings. I urge the reader to volunteer for this or any of many other convention activities. It will result in many wonderful memories. It's fun, easy, meaningful, and rewarding.

FOTR has endowed me with countless fond, and sometimes bittersweet memories, for many of those friends have passed on. I've had the pleasure of leading a number of panels, and the thrill of organizing the first original variety show presented at FOTR.

I used "love-in" above, hyperbole applied inappropriately at other types of fan conventions. Particularly apt for FOTR, the expression fits here, not just to the warm appreciation of us fans, but especially to our many honored guests. Bear in mind, these people worked together 40, 50, even 60 years ago! Hard work, tiring, sometimes relentless days running from one program to another. And I know of no-one else who emulated Orson Welles, in his now-famous use of ambulances to race between networks, one studio to another, one frantic, hair-tearing director to the next.

These were FAMILY, spending more hours with each other than with their own families at home. Supporting one another, jumping in for an ailing or delayed colleague, covering for each other, especially at those infamous "west coast repeat broadcasts". Professional artists, relying on each other more than in any other business I can name. New conventioners often ask me, "Was everyone in radio this nice?" I remind the questioners that those who are not nice, do not bother to join our annual celebration.

It's their loss: these wonderful people have not seen each other for decades, and suddenly spot a dear friend across the room. They run to each other, shakily embracing with tears in their eyes. Then they cover up with wisecracks like, "My God, I thought you were dead!"

These are emotional explosions for each elder of the microphone: actor, announcer, director, musician, writer, engineer, or sound patternist (thank you, "Gunsmoke"). Watch for such moments, and get swept up in them yourself. Allow me to cite just two examples which will remain with me forever.

Let me tell you about a wonderful, gentle, kind, dear man. Even many in radio, TV and film audiences do not know Parley Baer by name. But they certainly recognize him by sight, as a veteran of countless movies and TV shows. His voice is well known, especially to the RADIO "Gunsmoke" fans, where for years he was Chester to William Conrad's Matt. In the last few decades, he has usually portrayed the epitome of everyone's preferred grandfather, or some such avuncular favorite. Known, beloved and highly respected in the business, Parley's is one of those publicly recognized but anonymous faces of character actors: "Oh, yeah, I know him!"

When first I met Parley Baer at the airport, tired from his transcontinental trip, he asked to rest before the evening activities. I told him the schedule. He preferred to skip cocktails, so we were to meet in the lobby in time for dinner. He was late coming down, and everyone was seated. I was concerned, just about to call his room, when he appeared. At my request, Parley walked in front of me toward the ballroom. I pointed out our table, and we started into the room.

Making some announcements, Jay Hickerson stopped to say, "Here is our special guest, just coming in

now...please welcome Parley Baer". Concentrating on how to wend his way to our table, I don't believe Parley heard him. Suddenly the room erupted. Applause, whistles and cheers burst into the air like Fourth of July fireworks. The audience stood EN MASSE. Parley suddenly realized everyone was focused on him.

He took one or two more steps, then asked me softly over his shoulder, "Is this for me?" I said, "It certainly is". He stopped, looked around with glistening eyes, and only I overheard, "This has never happened for me before". For once, his anonymity fled. He was illuminated in the shower of respect and affection. A moment I think neither of us will forget, one I truly was honored to share.

The other occasion involved a gentleman whose name I regret to say I have forgotten, but a time frozen in my memory. At dinner, I found myself seated next to a frail, white-haired gentleman, small in stature, but of educated bearing; professorial, and with reason. A retired Professor of Music at NYU, now in his 80s, retired and living alone. He had not been to FOTR before, and I do not believe since.

I felt he had minor difficulty hearing, as several times while announcements accompanied dessert, I had to interrupt the gentleman to point out that Jay Hickerson was talking. Jay was lauding someone who for years had been the Director of the vast music library at the Columbia Broadcasting System, with a respected background in the classical repertoire. A puzzled look appeared on my new friend's face, and he asked, "Is he speaking about me?" I honestly didn't know, so responded with an enigmatic smile. As Jay continued, the man began to beam, and said, "He IS talking about me!"

Jay's honoring introductions are briefly reminiscent of political convention speeches, "The man who...", and this one ended in naming the next recipient of an FOTR award. It was my dinner companion, who looked at me with a pleading expression which appealed, "What should I do?" I encouraged him to rise, and led him over to our president, warning him about the maze of cables on the platform and the floor surrounding the microphones. I explained that he was going to be presented a special convention memento, and if he'd like, please address the audience. His radiant face shining elation and pride, the old gentleman said he'd never received such recognition. I should explain that our honorees generally have not been informed they are to receive this accolade.

When he reached the podium, Jay added more warm welcoming remarks, presented the award, gestured to the professor to address the audience, and stood back. The man brought his tiny, slender body to its full stature, stepped to the microphone, and produced a choked, embarrassed gurgle. He turned red, cleared his throat, but his emotion overwhelmed him. He was unable to get out more than an embarrassed sound, and a weak, teary smile.

I led the kindly octogenarian back to his seat, sharing his frustration. In a lull in the presentations, he said to us at the table, "I'm so ashamed of myself. YEARS as a college professor, and I can't make a simple thank you speech!" Would he like to try again, I asked. "Is this possible?" was the happy response. I said, "I think so", and caught Jay's eye, pointing to our little guest and then back up to the microphone. Jay re-introduced our musical friend, with more career achievements to give the gentleman time to get to the podium.

Alas, again the man froze at the mike, his difficulty compounded with frustration and self-annoyance. He finally shrugged his hands out to the side, and shaking his head, trudged back to our table, sadly unaware of the tide of smiles and applause enfolding him.

The man had determination. A while later, he tried yet again, with my signals and Jay's smiling countenance to urge him on. The same result! Finally, he thrust his award into the air like the featherweight champion he was, made a tiny bow, and managed to croak a weak "Thank you". He struggled back to us, feeling his isolation.

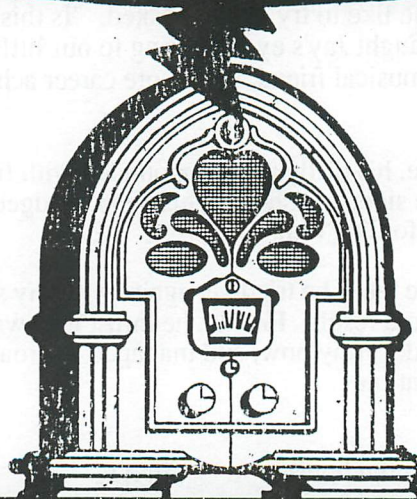
But he was NOT alone.

For by now, there wasn't a dry eye in the house.

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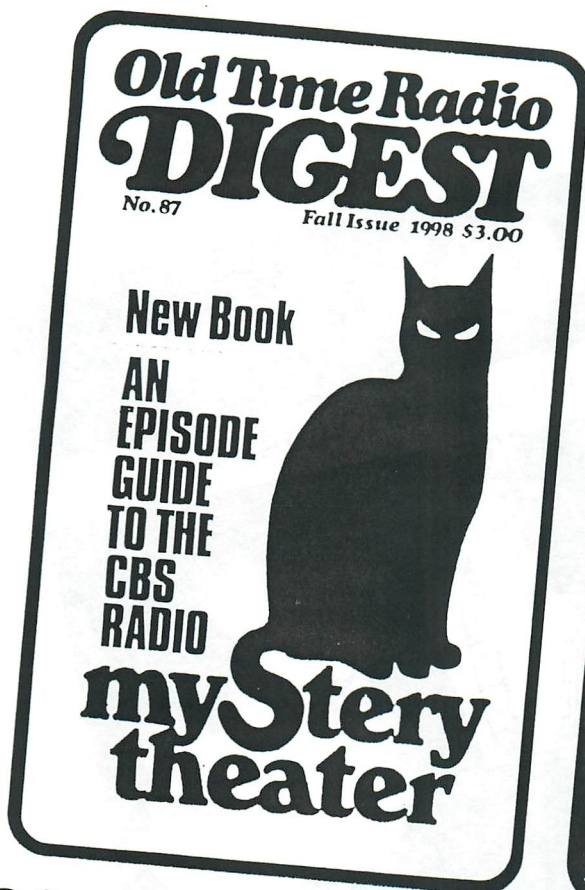
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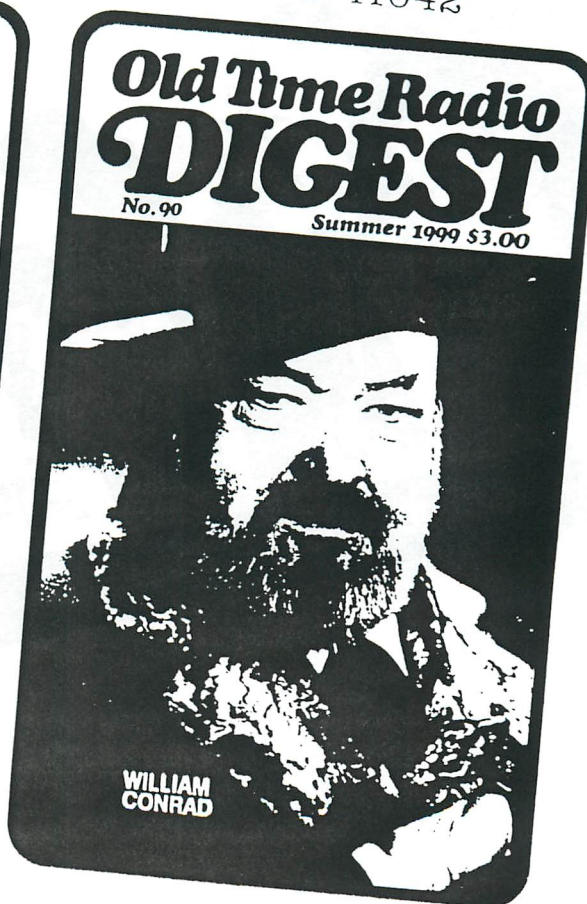
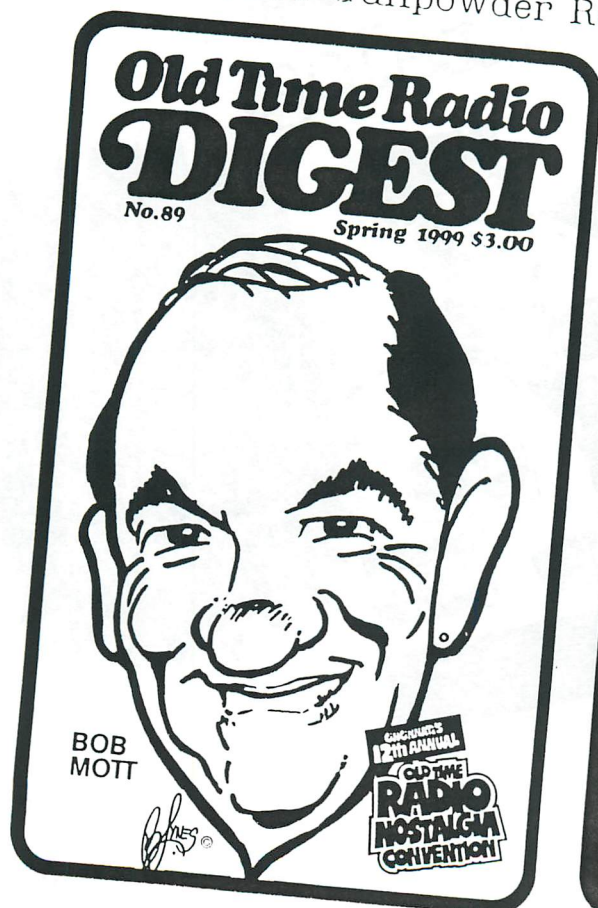


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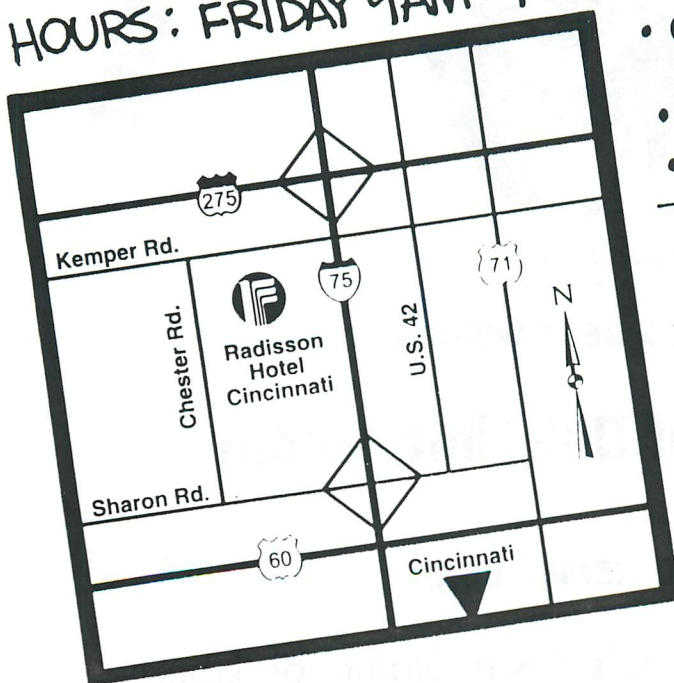
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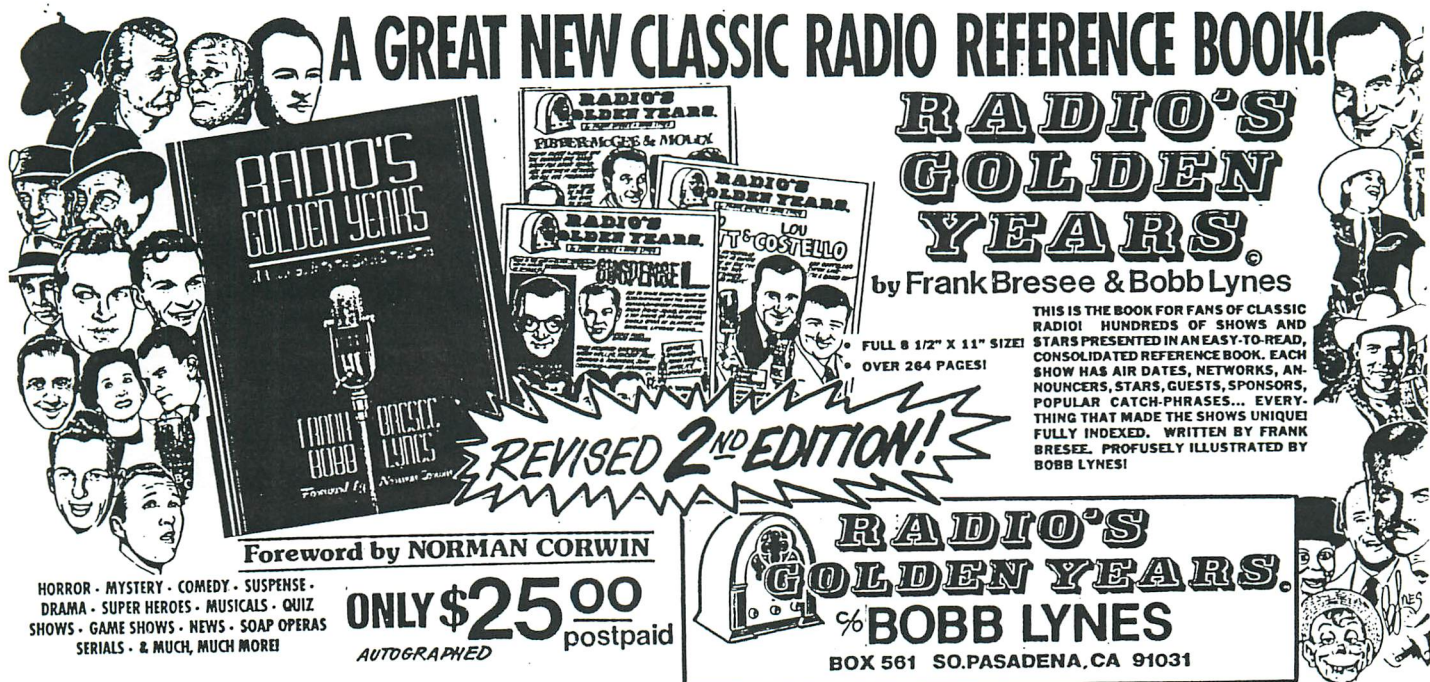
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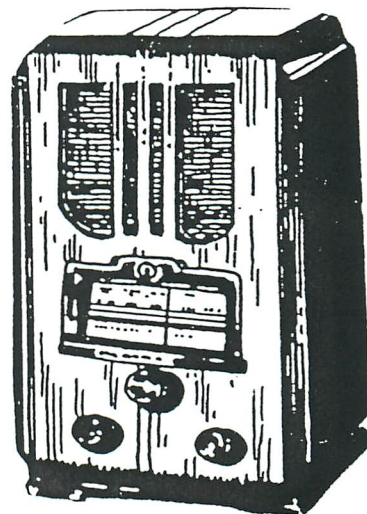
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